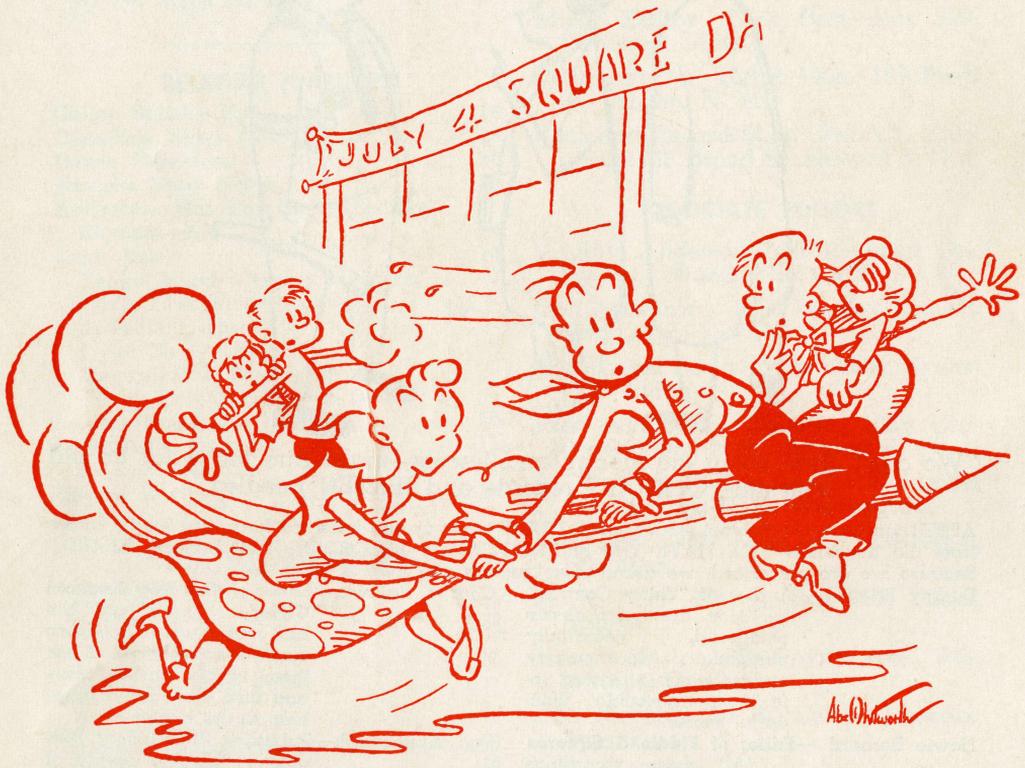


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AMERICAN SQUARE DANCE

The Magazine of American Folk Dancing



VOLUME 10

JULY 1955

NUMBER 11



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VOLUME 10

JULY 1955

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Ho! For the Vanishing Rhythm-6/8

Basically there are just two rhythms to which a square dance caller may throw out his words. Most common rhythm groups the beats in twos; the other is triplet rhythm and groups the beats in threes.

The grouping in twos appears in both 2/4 and 4/4 music. For the caller there is no technical difference between 2/4 and 4/4. In fact, most musicians cannot tell you what, if anything, constitutes the difference. Mostly it is a matter of convenience in reading and writing the notes. Tunes like Devil's Dream, Soldier's Joy etc. appear in 2/4 because they'd need too much scribbling between the two given upright lines of the measure if written in 4/4. Let me repeat: for the caller, there is no technical difference in the problems of calling to 2/4 or 4/4.

The grouping in threes is called 6/8. Don't bother about why the 6 or why the 8. Just think of it as if you were repeating the word "Saturday" over and over again. Saturday, Saturday, Saturday, Saturday, etc. Tunes like Irish Washerwoman, Wright's Quickstep, Blackberry Quadrille etc. are in 6/8.

The only technical problem in calling to 6/8 is to restrict words to three syllables per beat. Each time you pat your foot is one beat. Tap your foot and say:

All of the gentlemen lead to
the right

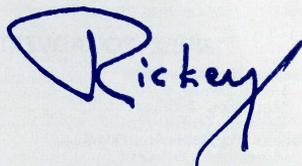
Balance the lady a left an' a
right

Try to insert more syllables before the last word and the rhythm is awkward.

The reason for thinking about triplet rhythm is that it allows much more variation in the dance program and more subtle enjoyment on the part of the dancer. Using 2/4 all night could be considered as monotonous as dancing only to one tune.

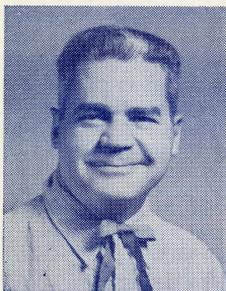
There is a tradition that certain calls should always be danced to 6/8. Specifically, figures which involve three couples working across the set like Three Ladies Chain, Dip and Dive, Right and Left Six etc., always work out nicely to triplet rhythm. There are others, also.

Practically all the Western callers ignore 6/8 completely, probably because few Western fiddlers can play it. Eastern callers seem to use 6/8 to a greater extent. It is a pity that more callers all over the country aren't aware of the joys of this nice musical rhythm and don't do more with it. For in the full and appreciative use of the possibilities of rhythm variation lie infinite rewards for the dancer.



Square Dancing Is Fun?

By H. H. "De" Harris



probably stop the rest of the floor half-way through." So goes the thinking of the caller as he searches his record box for the next dance.

On any floor, usually right under the caller's nose, are at least two squares who come every week. They defy any caller to stop their square with any call at any speed. They are the bane of the caller's existence, yet they are nice people and probably the mainstays of the club.

The rest of the floor is made up of people who do not attend so often. Because they are a little uneasy as to how they will get through some of the figures, they gravitate toward the back of the room.

In my travels recently I have found in most areas where square dancing has been in vogue for some time, there is no popular appeal, and there are fewer dancers each time I visit the area. Square dancing seems reduced to a tough nucleus of skilled dancers and equally skilled callers. When you square up with such a group you are probably in for a rough evening of fast dancing, to a bewildering array of new figures and hash breaks which make you grit your teeth as you whip from one partner to another.

When I square dance I want to be relaxed and at ease; to be able to utter a pleasantry now and then to my partner; to have time to execute each figure properly, and to dance gracefully and on beat to the music.

Square dancing is fun? Baloney! Ninety percent of the time nowadays it

is sheer hard work and an ultimate test of one's reflexes. I think it is time we did some soul searching and introduced some sanity into our dancing.

Folk dancing is supposed to be the recreation of the many, not the super-skilled few. When folks get together for an evening of fun through dancing they should not be required to know more than basic fundamentals. The rest is the caller's responsibility—that is where his real skill lies.

Why new dances all the time? There is nothing wrong with the old dances so far as the dancers are concerned.

Why not slow down? Is it because, as I once heard Ricky Holden say, "If you can't call good, call fast; then nobody will know how bad you really are."

As a dancer, I answer all this with seven new commandments for the caller: (1) Dance your whole floor, not just the hot-shots. (2) Don't be afraid to walk or talk your floor through a figure, but don't overdo it. Give as much thought to teaching a dance as you do to calling it. (3) Learn only those dances which you yourself have danced and liked, and which you can see other dancers also like. (4) Be thorough and letter-perfect in your calls, and speak distinctly. (5) In a standard singing call, call it as written. Don't try to make another dance out of it—this confuses and infuriates those who know the dance and, for a change, are not dancing to you but to the music. (6) If you want your casuals to come back, undercall the level of your floor rather than overcall it. If everyone is dancing easy, relaxed and smiling (with the better dancers probably cutting up a little in their squares) you've got it made. And this is **not** the time to throw curves to shake up your dancers. (7) Vary your dances and tempos.

Of course the above indictment does not apply to all callers. If it did we would have no activity left. But to those whom the shoe fits, I say, "Let's have the fun put back in our square dancing."

APPALACHIAN CIRCLES

By David B. Hendrix

Here in the Smoky Mountains area of Eastern Tennessee we are accustomed to dancing what is commonly called the Appalachian circle style of the square dance. We have several groups that dance the four couple set or quadrille; however, for a steady diet they seem to prefer the Appalachian circle.

If you should ask them why, it is doubtful if many could point out the real reasons for their preference. At the risk of some controversy, let me suggest that there are at least four explanations. First of all, of course, it is because they have been raised on it. Secondly, it is more democratic because it is progressive and doesn't allow any group or clique to stay together. Thirdly, it allows for more individualism. The tempo is usually slower and we often have good dancers who do a lot of footwork. At the same time, while others may use only a plain march or walking step, all may execute the figures in unison. Fourth and last, it is less monotonous. A good caller, with a good group of dancers, may never repeat any figure during an entire evening of dancing.

Square Sets Too

Let me add that we often do form a square and execute several figures from this position. We then form a circle for grand circle figures just as is done in four couple sets. All couples are executing the two couple set figures as they are called. No couple is ever standing or waiting. All leading couples (designated by the caller as even or odd) move counterclockwise to the couple on their right and circle up four. The caller calls the figure he chooses and each two couples in the set execute it simultaneously.

With the call "Swing your corner lady; now your honey baby," all odd couples move on to the next even couple and circle up four. Another figure is then called and all odd couples move on as before. Seldom do we ever call the same figure twice during a dance unless the group has many beginners.

It is true that a few callers and dancers use a fast tempo, but most of our better dancers prefer about 120. For small groups, figures are called until all

have gone around the circle and are back in their original positions. We use any even number of couples from four on up. I have called for 500 couples in one dance. For very large groups we use two separate circles, one inside the other.

Variety of Figures

I have 84 different figures written up with the name, calls, description and diagram of each figure. These include a few original figures and they include every distinctly different figure I have read about or seen. This is enough variety to satisfy the most expert group I have encountered. A typical call appears at the end of this article.

We have an organized group of square dancers who belong to the Smoda Club, a name shortened from "Smoky Mountain Dancers." They travel all over the area putting on demonstrations. They are just East Tennessee hillbilly people who dance because they love it.

Rounds Too

We do many rhythmic games and dances besides squares. We even include ballroom or so-called round dances for variety. Among our favorites are the Varsouvienne, schottische, Chinese Breakdown (actually the Jessie Polka, neither Chinese nor a breakdown), Pattycake Polka, Boston Two-Step, Virginia Reel, Tennessee Mixer (actually a circle reel) and a few others. These are usually interspersed between squares for a change.

Room For All

During the summer months our club dances with and for the tourists one or two nights each week at Gatlinburg. Visitors come from every state in the union and many foreign countries to visit the Smoky Mountain National Park. I find that very few of these guests have ever seen the Appalachian circle style, and I cannot help feeling that it is a wonderful opportunity for us to add to our knowledge so we may have more variety and richness in our square dances. Both styles have their advantages and disadvantages. Both have their advocates, but both styles are fun and variety is the spice of life.

We get the guests on the floor with us and before the night is over they are having the time of their lives.

Here is a typical Appalachian circle style dance for eight couples:

Couples to your places and form a square
Honors to your opposites when you get there
Head and foot right and left thru
Sides pass over and do it too
Head and foot center swing
Sides pass over and do the same
Allemande your corner with the old left hand
Right to your partner right and left grand
Swing your partner when you meet her and couple up four

Odd to the even and no more
(First 2-couple set figure—
Star by the Right)

Right hands across how de do
Left hand back how are you
Break and swing your corner lady
Now your honey baby and on you go
Odd to the even and circle up four
(Second figure—Build a Nest)

Eight hands across ladies bow
Gents know how . . . half way back
Break and swing and on you go etc.
(Third figure—Butterfly Whirl)

Gents stand while the ladies whirl
Ladies stand and gents whirl
Everybody whirl . . . Corner swing and on etc.
(Fourth figure—Bird in the Cage)

Birdie in the cage and six hands around

Birdie out and the crow in
Crow hops out and hops on a limb
Swing your corner round and round
Now that gal that weighs 200 pounds
On you go . . . etc.

(Four more new figures may be called from here)

Swing your partner put her in the shade
Swing your honey and promenade
(In promenade—Grand Circle)

Gents all turn back on the inside track
Swing your partner when you meet her
And promenade on

(Ladies repeat outside track)

Leading couples off and form a tunnel
(Or Build a Bridge—different name for same figure)

Turn back and swing your corner
Then your partner to circle grand
Half way back (after circling left with all joined hands in circle)

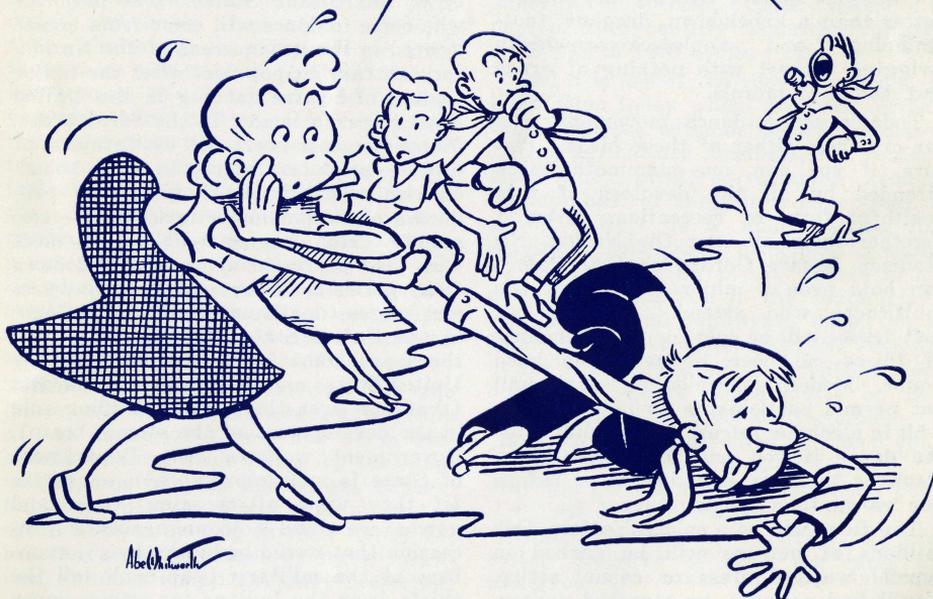
Gents outside ladies in the middle
All join hands keep time to the fiddle
Ladies circle right and gents wrong
Half way back and amble along
When you come to your partner put her on your right

Weave that basket and weave it tight
What's sauce for the goose is sauce for the gander

Raise up boys and duck under yander
Break and swing your corner
Now your partner high wide and sweet
Take her home and give her a seat
(About twelve minutes)

HE HASN'T SET
OUT A TIP ALL
NIGHT !

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SQUARE DANCE . . . 1955

We consider it a privilege to reprint the following remarks as they appeared in the Congressional Record. As it happens, this particular description of the square dance activity was written in connection with the Third Annual Florida Square and Folk Dance Convention recently held in Miami; they would be applicable to any square dance gathering anywhere. Dr. Bartley, who is associate professor of political science at the University of Florida, is also a member of the Florida Square and Folk Dance Callers and Teachers Association.

By Dr. Ernest R. Bartley

There are millions of square dancers in the United States today—just how many millions no one can say with accuracy. It is certain, however, that there are few forms of recreation which have shown such a phenomenal growth in the past 10 years. Prior to World War II, square dancing was found in small, widely separated areas of the United States. These areas were, with some exceptions, rural in character. Today square dancing has become of age and is found in every part of the Nation—every State, every large city, and most of the smaller communities and rural areas.

Yet with all its size, the square-dance movement is much misunderstood by many persons. Some self-styled sophisticates view it, incorrectly, as a hayseed proposition, fit only for the unintelligent, unlearned, back-country character. Others imagine square dancing as nothing better than a knockdown, dragout, foot-stomping, and applejack-cornwhisky swigging contest with nothing of grace and devoid of morals.

Today's square-dance movement is a far cry from either of these ideas. Picture, if you can, one mammoth dance attended by all the devotees of this healthful form of recreation, gathered together from all over the Nation. No Madison Square Garden or Cow Palace can hold even a minor fraction of the multitudes who attend. Nothing but soft drinks will be sold for the quenching of thirst—no beer, no wine, no hard liquor. Modern square-dance figures will not permit participants to indulge even a bit in alcoholic refreshment; drink after the dance if you will, but there is an alcoholic taboo on drinking at or before our gargantuan get-together.

The floor will be a colorful affair. Our millions of persons will be garbed in typical western dress or casual attire. You'll find no suits, no starched collars,

no conventional formal dresses—and no bib overalls. Many of the men, who never rode a horse in their life, will be wearing cowboy boots.

The ladies will be wearing dresses with color variety to rival the rainbow and with enough yards of filmy material in the petticoats to circle the earth at the Equator. There'll be very few, if any, plain gingham or calico dresses; milady's square-dance fashions are of the highest order, breath-taking in their beauty. Dresses, hats, boots, neckties, jewelry, shirts—a whole industry has been created in the United States to cater to the dressing needs of these many dancers. Millions of dollars' worth of square-dance clothing are sold every year.

And who will our dancers be? They will come from every State, every county in the United States. The majority who come to dance will come from homes located in the urban areas of the Nation, for contrary to popular belief the major centers of square dancing in the United States are no longer in the rural areas. Many of our dancers will be farmers, of course—producers of cotton, corn, tobacco, rice, wheat, cattle, hogs, sheep—producers of every known agricultural commodity. But dancing with our farmers will be professional persons: doctors (why here's a famous surgeon), lawyers and judges (one from the Supreme Court of the United States), politicians (look, there are some 80 Congressmen of the United States and their wives), scientists (that one over there had a leading role in the development of the atomic bomb), Government workers (the Department of State is well represented), educators (if they were all wearing caps and gowns, we could hold an academic procession that would be blocks long), members of the military (you can't tell the chiefs from the Indians for square-dance

regalia has no place for insignia of rank). No profession will be unrepresented.

Dancing will be the businessmen of the Nation's communities—the bankers, grocers, auto dealers, shoe clerks, jewelers, purveyors of hardware and TV sets, photographers. With us will be labor—the skilled and the unskilled—the carpenters, bricklayers, painters, boiler-makers, truckdrivers.

And here, too, will be many ministers of the Gospel, for these men of God of many faiths have come to realize that square dancing has outgrown paganism and left its less-moral days behind. Square dancing is an integral part of many religious youth programs. Some of the callers on the program tonight, and they are good ones in more than the spiritual sense, will be men of the cloth. Here also will be the recreation leaders of the Nation—the city and county recreation people, the leaders of the 4-H and Future Farmers of America, the country agents, the service club people—all utilizing square dancing as a part of the broad scale recreation programs available to all classes and ages of American society today.

Off to one side, and yet a part of the mammoth dance, will be a small and pathetic group of participants. They are the lame, the halt, and the blind. These handicapped persons will not perform the more complicated figures, of course. But paraplegics in wheelchairs will dance and enjoy themselves, wheeling their chairs in rhythmical patterns, their faces wreathed in smiles. Here a few squares of blind persons will amaze you with their ability to see as they fuse themselves into the great mass of swirling dancers. Some other squares will feel the rhythm through the floor as they dance, for they cannot hear either music or calls—they are deaf. Some squares will be composed of persons sick in mind, lifted for a few fleeting moments to a realm of forgetfulness; square dancing has proved to be of therapeutic value in many of these pitiful cases.

Our callers and musicians for the dance will be as conglomerate a group as our dancers. A few will be professionals, making their living by teaching, calling, and playing for square dances; but most of the callers and musicians are hobbyists, finding in their hobby relaxation from the cares of state, litigation, tending shop, teaching, doctoring,

laying bricks, or using a rivet gun. Their pay is the most precious coin to be found anywhere in the realm—the knowledge that they are bringing healthful enjoyment to the groups with which they work.

These callers invest scores of thousands of dollars annually in public address systems, tape recorders, records (to be used when "live" music is not available), books, and magazines. A whole new phase of the record industry is devoted to square, round, and folk-dance music. Special public address systems built specifically for square-dance calling constitute a small but significant part of the sales of the electronics industry as do tape recorders. Square-dance magazines, numbering their circulation in the scores of thousands—slick-paper jobs, artistically put together—keep the caller and dancer up to date on the latest developments in the square-dance field. Books by the tens of thousands are sold annually.

Yes, square dancing has come of age. And in this complex century, that fact means commercialism, a facet of square dancing that has both its good and bad aspects.

But the square dance today is far more than numbers of dancers or financial returns. Today's square dance continues a basically American contribution to the general world of dance, for square dancing is a fundamentally American institution. Square dance is a part of 20th century American culture, as it was of 19th century life.

And it is one of the very few media in the Nation today which provides recreational outlets without regard to class. Labor, agriculture, business, the professions—they meet on common ground without talk of shop, in a square-dance group. Here is a manifestation of American democratic principles so close to the heart of all of us. There is no question of position in the community; this is fun and fellowship based on a common interest. And when the evening of fun is over, you will be surprised that our great square dance closes on the notes struck by this little couplet:

"May the good Lord bless and keep you,
no matter where or when;
May the good Lord bless and keep you,
till we meet again."

Tonight there were no cares; we are better prepared to meet the cares of tomorrow.

The Caller Speaks Up

Recently there has been considerable "mind poisoning" against visiting couple figures. Since these constitute the greatest number and variety of square dance figures it is desirable that we do something to preserve them. One approach, as suggested by Emmette Wallace (page 19, April 1955 AMERICAN SQUARES) is to convert them to the "pick up two more" class. This is easy enough in a figure like Red River Valley, which involves only circling and swinging, but becomes a complex problem in many other figures. Even the best caller will find it difficult to work out the proper timing for the three couple sequence. In fact, it seems that some dances which were originally of the "pick up two more" variety (such as Cage the Bird and Cowboy Loop) have over the years been changed to the double couple type just because of this difficulty.

It is possible to make several more practical improvements. First, the figure can be shortened by omitting the monotonous decorations such as "swing opposite, swing own," and "do si do." These were probably added in the days when the repertoire was limited and it was desirable to stretch the dance as far as possible. Once these have been dropped it will be found that most of the figures take 32 beats of music to perform. A few will be 24 beats long, an extra circle or swing bring them up to the more natural 32 beats.

Once the dead wood has been cut out of the figure, we want to get more dan-

cers into action. The easiest way, which can be done by all but the rankest beginners, is for couples 2 and 3 to do the figure while couple 1 is dancing with couple 4, as has long been the custom in Ohio and Kentucky. As soon as the dancers are sure of their figures the other two couples will be doing the figure on all three repeats.

When the dancers reach the intermediate level they will want more variety. Then we can follow a custom that has been used in parts of North-eastern Ohio and Michigan. While two couples are doing the figure the other two do "right and left" and "ladies chain." Since these figures are standard they can be danced to the music without benefit of the caller.

For the high-level dancers a sequence such as the following can be worked out: While 1 and 2 do the figure, 3 and 4 circle left and right, and star right and left. While 1 and 3 do the figure, 2 and 4 right and left and ladies chain. While 1 and 4 do the figure, 2 and 3 sashay across and back, half promenade, half right and left. Of course if they really deserve the name "high-level dancer" they can improvise their own sequence of standard figures to fit in the gaps.

Using this system it is possible for sets of beginners, intermediates and high-level dancers to all be dancing on the same floor to the same call, but still to dance at their own proper level.

John Bellamy

Cleveland, Ohio

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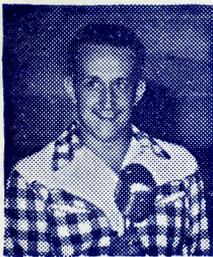
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One Man's Opinion

By Don Armstrong

At the Florida Convention recently, all the music was provided by my Quadrilles Orchestra. Since

I led the band for each caller, all questions to them came through me. After the program, we found ourselves in a discussion of how the caller can best work with strange live music, especially if the caller uses records most of the time.

During the actual Convention we had no difficulties, as I had previously arranged "lead sheet music" for each caller on the program, but many of them were interested in suggestions on how to work best with a band. Some of the following points were evolved.

Speaking as a band-leader, here are the things I feel I have a right to expect from a caller:

(1) The name, key and tempo of the music he wants.

(2) In some instances, certain special information concerning the music routine required. For example, where and how often tags are used, if unusual verse-chorus arrangements are used, and what record label he usually uses when calling the dance.

If we have the above, the band can do a fairly good job of giving the caller his music. To improve it, the following help from the caller is desirable:

(3) The selection of what we call "standards," (tunes and dances presently in use and quite familiar to all concerned).

(4) By previous discussion with the band, an agreed-upon set of signals to indicate tempo changes, verse-chorus part changes, tags, retards, outs etc. (This of course means that the caller must know what he wants.)

(5) The use, if possible, of reasonably average keys for each tune. This means the caller should know his own range, since many times the band will play a

tune far better in a key just as suitable for the caller if he can suggest his usual key and add that his usual range is from Q to X or whatever the case may be.

If we can get these too, the band can almost always give the caller the kind of musical support that really makes things flow smoothly. But there is still another step a caller can take to improve his relationship with the band:

(6) The exact knowledge on the part of the caller of what is required musically, and the ability to convey these requirements to the musicians. In addition to all the foregoing, this needs (a) the ability to get across to the band the actual character of the music involved—smooth and easy, bouncy, syncopated etc. (b) To establish all this, and still inspire the band to have fun with their playing as they roll along with the caller's interpretation of the dance music.

If all these factors combine, then the band can back up the caller the way they really hope to do.

Since the above can merely guide the relatively inexperienced caller, let's add a few Do's and Don'ts. **DO** choose a standard if possible; know the title, key and tempo; smile and ask the band for help. **DON'T** pick new ones; forget to arrange with the band for an intro, or forget to signal the band about 16 counts before the dance is over; be afraid to ask questions or to thank the band for their help.

Speaking as a caller—calling with live music is wonderful if the band is good. The best band in the country is only as good as the caller lets him be. And the caller can make the band terrific.

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RECORD REVIEWS

From time to time we have heard rumors that Columbia was engaged in producing a monumental folk music project. At last we have in our hand the first releases plus the announcement of the scope of this really world-wide production. In a few words here is what is going on: With Alan Lomax as Editor, Columbia Records has already started a "World Library of Folk and Primitive Music." Each record in this series will cover the folk music of one country or region of the world, and will be available on a 12 inch LP packaged with notes. If the first samples we were fortunate enough to hear represent the quality of the series, we want

them all. Never before have we seen or heard such a thrilling presentation. The guide and copious notes which accompany each record enhances the enjoyment of the layman as well as informs the professional musicologist. We don't hesitate to recommend this series to every lover of the folk arts and predict that this project will be considered indispensable by every serious musician. Eventually every region of the world will be covered on the 30-40 albums planned. As of this date 14 have been released, two of which we have for review. We will continue to review these as they are received.

WORLD LIBRARY OF FOLK AND PRIMITIVE MUSIC COLLECTED AND EDITED BY ALAN LOMAX

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#SL-217. Volume 14 Yugoslav Folk Music. These recordings were made in 1951 at the meeting of the International Folk Music Council in Yugoslavia. The host country prepared a four day Festival to show the wide range of music and dance which exists within its borders. Seven hundred performers took part. Peter Kennedy did the recording with the aid of the Yugoslav Council for Science and Culture. The six different cultural groups are represented by 47 recordings of astonishing variety. Interesting photographs illustrate the notes and translations prepared by Dr. Albert Lord of Harvard.

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- #145 Veleta Waltz
- #149 Patty Cake Polka
- #151 Sweet Tamara

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AND HIS BOOM-CHUCK BOYS

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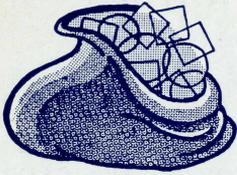
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TANGO MIXER

American - Mixer

This dance was evolved as a teaching mechanism by Olga and used at the recent Florida Convention. It illustrates the truism that the character of dance music colors and influences the steps.

— Frank and Olga

Record: MGM 30182 Adios Muchachos

FORMATION: Circle of couples, facing counterclockwise.

STARTING POSITION Varsouvienne position. Left foot free

NOTE: In the description, the LONG step will be indicated by capital letters so that the distinction between the LONG, smooth steps and the short, quick steps, a characteristic of the Tango, will be clearly emphasized.

FIGURE I

Measures

- 1 HEEL-TOE with Left foot.
- 2 THREE WALKING STEPS (LEFT, right, left, pause)—WOMEN TO CENTER. Keeping left hands joined, Woman walks to center of circle, passing in front of her partner, as Man moves to outside of circle. Both finish in line, Woman facing clockwise, Man facing counterclockwise.
- 3 HEEL-TOE with RIGHT foot.
- 4 THREE WALKING STEPS (RIGHT, left, right, pause)—ON TO NEW PARTNER. Woman walks forward, extending her right hand to new partner. Man walks forward to meet his new partner, joins right hands with her and leads into Varsouvienne position.

FIGURE II

With new partner in Varsouvienne position.

- 5-6 TWO TWO-STEPS FORWARD, in Tango rhythm, starting with left foot. LEFT, right, left pause; RIGHT, left, right, pause.
- 7 TWO LONG WALKING STEPS FORWARD, LEFT, RIGHT.
- 8 TANGO BREAK. Step forward on Left foot (count 1), Step sideward right on Right foot (and), Draw Left foot slowly to arch of Right foot, without transferring weight (2 and).

Repeat dance from beginning with new partner.

CIRCLE STAR MIXER

(Introduced 1954 by Ross Haynes, Edmonton, Alta.)

Record: MacGregor #719 "Pack Up Your Troubles"

Position: Open, facing line of dance.

Footwork: Opposite throughout.

Measure

- 1-4 FOUR TWO-STEPS starting on outside foot (face to face, back to back, face to face, back to back)
- 5-8 Do sa do your partner, pass on to the left
- 9-16 Repeat action of 1-8
- 17-18 In ballroom position moving to the left, TWO STEP-CLOSE STEPS (draw, draw).
- 19-22 FOUR TWO-STEPS pivoting clockwise.
- 23-24 TWIRL WOMAN to open position.
- 25-32 Repeat action of 1-8

Note: This was written especially for the Christmas Party of the Circle Star SD Club in Edmonton.

TWEEDLE E DEE

(Introduced 1955 by Red Warrick, Kilgore, Texas)

Record: Longhorn #111

Swing your honey then circle left
 Allemande left and a grand old right and left
 Jimminy crickets jimminy jack meet your
 honey go the other way back
 Tweedle e tweedle e tweedle e dee
 When you meet your gal gonna box the gnat
 then swing that partner
 Gents star left go once around that ring
 Take your gal along with an arm around and
 star promenade go round the town

— — — — —
 Girls back track go twice around
 Meet 'em with a right hand half around
 Back with a left and don't be late then take
 your corner and promenade eight
 Tweedle e tweedle e tweedle e dee
 Repeat above 3 more times

I GET SO LONELY

(Introduced 1954 by Dr. Bill Price, Seattle)

Record: Hoedown #306

FIGURE

Allemande left go twice around cause she's so lonely

Swing your partner she's your one and only Allemande again and then you allemande right your own maid

Take your corner girl and promenade

Girls star right the men move on go twice around

(Each girl cross in front of gent she's with to form right hand star in the center; gents keep promenading counter-clockwise. Pass the girl you were promenading; meet her the second time with the left hand.)

Turn 'em once and a half with your left

(This leaves gents in center, where they form right hand star; girls promenade counter-clockwise.)

Gents star right the girls move on go twice around

Turn your partner by the left

(This partner is still the girl you were promenading—she is your original corner.)

Do si do [sashay] your corner lady allemande right your own little baby

Circle eight that lonely lane until you all get home again

Go back home and don't you linger take her in your arms and swing her

She's not so lonely now

FILLER

Allemande left your corner girl you go back home

Bow to your partner then do si do [do sa do] your own

Allemande right the right hand girl then go back home

Do si do [see saw] round your own

(Sequence: figure, filler; figure, filler; figure, filler; figure.)

MEGUNTICOOK REEL—contra

1-3-5 etc. active

Beats

- 4 Cross right over down the outside
- 4 Down below two couples
- 4 Into the center and meet your own
- 4 Allemande right with your partner
- 4 Allemande left with the couple above
- 4 Allemande right with the one you love
- 4 Allemande left with the next above
- 4 Allemande right halfway to place
- 8 Down the center
- 8 Same way back and cast off
- 16 Right and left with the couple above

Note: Although this is usually described as a triple, with 1-4-7 etc. active, there's no reason at all why it shouldn't be a double, as above.

AUGUST 7 to 28, 1955

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(Introduced 1955 by Lois Camden, Freehold, N. J.)

INTRODUCTION

Now all join hands and circle left
Stop, go the other way that's the best
Swing with your corner like swingin' on a gate
Swing with your own and promenade eight
Davey, Davey Crockett
King of the wild frontier

FIGURE

Head two couples lead to the right
With a right and left thru and turn her twice
Pass thru again heads star in the middle

Right hand star all the way around, to original corner.

Allemande left and grand right and left
Davey, Davey Crockett

King of the wild frontier

Pass your own to the next you go

Turn her with the left hand do paso

This partner left with the left hand round

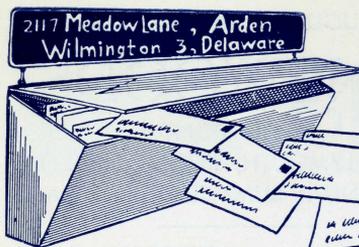
Corner lady with the right hand round

Davey, Davey Crockett

Promenade partners home

This "partner" is original right hand lady, the one you got in the do paso.

Sequence: Figure twice for heads, use introduction for center break, figure twice for sides.



LETTERS

FROM
OUR READERS

Grab Bag Approved

Dear Sirs:

Your magazine is very fine, and my husband and I, who are beginning callers, find it very helpful to us in a number of ways. I particularly like the Grab Bag section, and hope you continue to enlarge it, as has been the trend the past several months.

—Mrs. G. R. Samuelson,
Fremont, Nebraska

Beliajus vs Hamilton

Dear Rickey:

We were especially pleased to read Frank Hamilton's reply to Vyts Beliajus as the article by Vyts (AMERICAN

SQUARES Feb. 1955) didn't give a true picture of the square and round dance movement or of the many sincere people who are interested in it. People who truly love to dance can become enthused about both the international folk dancing and the American squares and rounds, but what Mr. Beliajus fails to understand is that there are hundreds and hundreds of couples who have been exposed to square and round dancing who have never danced a step in their lives before. These people have to be encouraged by easy stages to try dancing and if their leaders use a simple method of progression when teaching the basic steps of the rounds, sooner or later these same people will be enjoying the more challenging dances and will also learn to truly appreciate a folk dance.

Both fields of dancing have accomplished a great deal of good and neither side should criticize the other because they both fill a definite need.

I could go on and on but it's sufficient to say that we do enjoy all the articles immensely.

—Mrs. Paul Gingrey,
Kalispell, Montana

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- 8110—SAILING DOWN THAT OLD
- 8109—TEASIN'
GREEN RIVER
- 8111—HOOP DEE DOO
- 8112—RAGGIN' THE CALL
*Johnny Schultz Calls —
The Jerry Jacka Trio Plays*
- 8113—SILVER BELLS—*With Calls*
TRUCK STOP GRILL—
With Calls
- 8114—SILVER BELLS *Without Calls*
TRUCK STOP GRILL—
Without Calls

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Likes Our Advertisers

Dear Sirs:

I have been living in Canada for the past two years and am now on my way home to England.

I'd like to mention that when in New York a short while ago, I contacted the Berliner Music Store and bought a number of records there, as it was advertised in your magazine as a reliable place, and received prompt and very courteous service.

I enjoy AMERICAN SQUARES very much and think it contains very useful information on all aspects of square dancing.

—Miss Jessie E. Macpherson,
London, England

AMERICAN *Squares* magazine

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Canadian News Notes

Compiled by Harold Harton, Toronto

There's Gold in Them Thar Hills!

Up in the gold mining country of northern Ontario there is a town called Timmins. Not only is there gold in the ground but also golden ideas in the minds of the people. From Bill Jones, the Recreation Director, comes the following story:

The Timmins Square Dance Group started out under the instigation of Mrs. W. B. Brewer. It was Mrs. Brewer who had the original idea and the initiative to follow it up. Looking around, she found three or four people who were willing to form an orchestra to supply music for the proposed square dance group for a nominal fee. Following these arrangements she contacted her friends and the first session was held in the Pincrest School Auditorium. There were twenty-five people at this first session; now the group has grown to a membership of over eighty.

Membership is controlled by asking couples who have expressed a desire to join whenever there is room. The limit of members is eighty. Dues are \$1.00 per month per couple, whether you attend or not. The group meets twice a month, so you pay at the rate of \$.25 per person per evening and this covers the cost of the orchestra, lunch (which consists of coffee and doughnuts), and the rental of the hall from the Public School Board. Instructors and callers are members of the group. They now have five callers where originally they had one.

Summer Square Dancing in Toronto

Every year we receive wonderful letters from people who are planning to be in Toronto during the summer. They all want to know where they can dance. This year it looks as if we will have two good evenings per week with Bob Scott playing both spots. Every Tuesday at East York, likely the Ted Reeves Arena, and every Thursday at the Riverdale Terrace. When you arrive in Toronto why not give us a call? We would love to meet you and show you around. The phone number is BALDwin 1-8350.

Summer Resorts Taking an Interest

Several more summer resorts, particularly in the Muskoka area, are adding square dancing to their recreational programs for vacationers. I have several bookings for the summer and am looking forward to them. Wouldn't it be a good idea if all square dancers enquired about their favorite activity when they are arranging their vacations? In this way all the guests would get a sample of our fun. Spread the gospel!

Ottawa Valley Is Forging Ahead

From the News Bulletin of the Ottawa Valley Square Dance Association we learn of great things going on in that region. First of all, the bulletin itself is a very well prepared publication, with lots of variety. They report square dancing activities in Kemptville, Smiths Falls, Perth, Richmond, Renfrew and Eganville. This is in addition to the many clubs operating in and around Ottawa. We notice an item of particular interest. They held a Clinic which had as its principal session a panel discussion on "What is good square dancing?". Opinions were greatly varied but a unanimous result was the fund of valuable information gained by all who attended. Keep up the good work!

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EASTERN NEWS NOTES

Albany Area

New officers for the Albany District Callers Association are Gayle Adams, Glen Easton, William Chatten and Jeanie Stone. New members are George Schacher and Floyd Groesbeck.

Eighteen callers participated at the callers jamboree on June 20 in East Greenbush. Largest dance of the area on July 4, in commemoration of the 100th anniversary of the Town of East Greenbush, complete with a live square dance float in the holiday parade.

North Chatham 4-H now has two demonstration squares and four young callers.

George Clapper reports increased demand for square dancing at the resorts in the Catskill area. The social set of the area is now planning a fund-raising dance for the Berkshire Industrial Farm. This will be held on July 23 with Reuben Merchant calling.

Forty callers and dancers from the Albany area attended a tri-state (New York, Massachusetts, Vermont) meeting at Lenox, Mass., on June 5.

Reuben Merchant

Cape Cod News

Grandma Dean, that wonderful moving spirit of square dancing on the Cape, is again seeing that things hum as preparations go forward for Cape Cod's 7th Annual Outdoor Square Dance Festival on Tuesday, July 12.

The Festival will be held in Hyannis, on the High School field, for the benefit of the Community Skating Rink Fund (see AMERICAN SQUARES Feb. 1955 pg. 10) and Dick Anderson will be master of ceremonies. All guest callers are welcome.

Grandma announces that the Rink Fund is now \$1535. With a goal of \$10,000., she hopes to start digging in 1957.

Let's Dance

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Long Island

The May 22nd meeting of the Long Island Callers' Association resulted in the re-election of the present officers to do a repeat performance next year—Joe Rechter, Don Begenau, Bill Kattke and Joe Maybrown. Fred Franz was voted in to replace Howdy Nordahl on the Board of Directors, and Bill Henricksen was appointed Festival Chairman for the forthcoming Fall Festival.

Joe Maybrown and Stan Galowin conducted a teen-age workshop at this meeting, giving the members much valuable advice on running teen-age dances and demonstrating several couple dances especially arranged for this age group.

The final meeting of the year on June 12 was a testimonial dinner for the departing Al and Eleanor MacLeod, pioneers in Long Island square dancing, who plan to make their home in Syracuse, N. Y., for the next year or two. Their move has not interfered with the MacLeods' plans for being on the staff both at Teela-Wooket Dance Camp in Vermont the last week in June, and Don Armstrong's Florida Camp the first week in September.

Anne Rechter

READ

Northern Junket

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RALPH PAGE

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Keene, N. H.

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DANCE DIRECTORY

Each month AMERICAN SQUARES presents this *complete* Directory of all folk dance groups in the area from Albany to Baltimore. Listings are brought up to date monthly to insure accuracy. We make no charge to groups for regular listings, devoting this space as a service to our readers and the area leaders, so if you note any errors or omissions please help by letting us know immediately.

CONNECTICUT

HARTFORD, *Wed.* CF. Comm. FDers. Old People's House, 36 Jefferson St. 7:30-11. Violet Merchant. *Ottillie Richardson.*
 HARTFORD, 1&3 *Fri.* SRC. Greater Hartford SD Club, YMCA. 8:30-11. Al Brundage. *Marge Baechler, CH 7-9776.*
 RIDGEFIELD, *Mon.* SRC. Promenaders, Cong. Ch. Hall, Main St. 8-10. Al Brundage. *Chat. Bailey, 6-6957.*
 *STEPNEY, 2&4 *Fri.* SRC. Conn. SD Group, Country Barn. 8:30-11. Al Brundage. *Danbury 3-5354.*
 STRATFORD, *Sun.* (except 2nd) SRC. Stratford SD Club, Booth Mem'l Hall, Main St., Putney. 8-10. Al Brundage. *Chauncy Bush, Clearwater 9-9414.*

DELAWARE

ARDEN, *Wed.* SCRF. Folk Guild, Guild Hall. 8:30-11. Earl Brooks. *Bob Smock, Holly Oak 8-4307.*

MARYLAND—Baltimore City

**Mon.* F. FD Club, Jewish Comm. Ctr., 305 W. Monument St. 9-11. Nathan Gerber, *LI 2-4633.*
 2nd *Tues.* SF. Balto. Area. F&SD Council, YMHA, 305 W. Monument St. *Nathan Gerber, LI 2-4653.*
 *2&4 *Wed.* SRC. St. Stephens Ch., 6915 York Rd. Hal Tray. *Roy Snyder, Valley 3-0786.*
irreg. Sun. F(C). Balto. FD Group, YHMA, 305 W. Monument St. Dave Rosenberg. *Nathan Gerber, LI 2-4653.*

MARYLAND—Baltimore Area

*CATONSVILLE, 1st. *Sat.* s(R) Catonsville SD Club, Elem. Sch. George A. Todd. *Mrs. W. W. Woolson Jr., RI 7-7187.*
 FREDRICK, *Fri.* s. Star Promenaders, Elm St. Sch. *Bill Millhouse, Monument 3-3216.*
 *TOWSON, 3rd *Fri.* SRC. Jack & Bob, Lutherville Sch., Route 111, York Rd. 8:30-11:30. Jack Carver, *Valley 3-3907.*
 *TOWSON, *all the time.* SCRF. Wagon Wheelers, Lutherville Sch., Route 111, York Rd. 8-? *Jack Carver, Valley 3-3907.*

NEW JERSEY—Central

GROVEVILLE, 4th *Sat.* s(RF). G-G, Fire House, Main St. Art Boan. *Bill Helfrey, LY 9-4116.*
 *MERCERVILLE, 2&4 *Fri.* SR. Promenaders, 11 Berrel Ave. 8:30-11. Lucy Schulze, *Juniper 7-3165.*
 *MERCERVILLE, *Sat.* SR. Junior Canteen (ages 10-14), 11 Berrel Ave. 1:30-4. Lucy Schulze, *JU 7-3165.*
 *MERCERVILLE, 2&4 *Sun.* SR. Belles & Beaux, 11 Berrel Ave. 8-10:30. Lucy Schulze, *Juniper 7-3165.*
 *NEPTUNE CITY, 1&3 *Wed.* SF. Monmouth Squares, First Aid Bldg., Route 35, 8:30-11. Hart Webber. *John Pedersen, Long Branch 6-1588.*
 PRINCETON, *Tue.* SRF. Princeton Folk Group, Miss Fine's Sch. Gym, Nassau St. 8:30-11. *Carl Putchat, (Trenton) Export 2-5168.*
 TRENTON, 2nd *Sat.* SF. Jolly Promenaders S&FD Club, Slackwood Fire House, Slack Ave. 8:30-11:30. Dick Foster. *Pete Klim, Export 4-6760.*
 WAYSIDE, 2&4 *Thu.* SF. Fire Hse. 8-11. Dick Charlins.

NEW JERSEY—North

Monday

CALDWELL, *Mon.* F. Caldwell FD. Roosevelt Sch., Bloomfield Ave. 8-10:30. Elmer Purchase. *Recreation Commission, Caldwell 6-3621.*

Type of dancing is indicated by the little letters s (square) R (round) C (contra) F (int'l folk) B (ballroom); if there is some, but very little, of one type offered the letter is in parentheses, so that (s) means very little square dancing, etc. Leader's name is listed and leader's *phone number is in italics* after his name unless another person should be contacted for information. We do not guarantee listings for accuracy: *contact by telephone to be sure.*

PATERSON, *Mon.* F. Esther Wachs.
 SECAUCUS, *Mon.* SR. COPA Club, 145 Front St. Slim Sterling, *W'oodbine 1-8972 (Yonkers, N. Y.).*

Tuesday

FAIRLAWN, *Tue.* SRF. Fairlawn SD Club, Columbia Terr. Field House, Maple Ave. 8:15-11. Jim Flammer. *Rec. Dept., Fairlawn 6-5030.*
 GLEN ROCK, *Tue.* (except 1st). F. FD Class, Athletic Club. Rod LaFarge.
 RAHWAY, *Tue.* (except 3rd). SCRF. Rahway Square Set, Franklin Sch., St. Geo. Ave. 8:15-10. John Carroll & Jerry Gerold, *RAhway 7-9563.*

Wednesday

*CLARK HILL, 2&4 *Wed.* SR. Clark Hill Vagabonds, Private homes, 8:30-11:30. Jerry Gerold, *RA 7-9563.*
 METUCHEN, 1 & 3 *Wed.* F. Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick, *MEtuchen 6-1492-M.*

Thursday

EAST ORANGE, *Thu.* SF. High Sch., 34 N. Walnut. 8:00. Evelyn Ward. *Miss Mooney, Orange 3-4100.*
 *MURRAY HILL, 3rd *Thu.* SCF. Bell Labs Pioneers, Bell Tel. Labs. 8:15. John Carroll & Jessie MacWilliams. *John Kinzer, Summit 6-4047R.*
 NEWARK, *Thu.* s. YWCA Washington St. Charlie Zintel. *YWCA, Prog. Ofc., Market 2-7941.*

Friday

*ARLINGTON, *Fri.* SRF. Children (ages 9-14). Trinity Epis. Parish House, Kearney Ave. 7:30. Evelyn Ward, *KEarney 2-1044.*
 CRESSKILL, 3rd *Fri.* SF. Cresskill S&FD Group, Bryant Sch., Orchard St. 8:30-11. Barbara & Sid Scott, *ENglewood 4-0732.*
 METUCHEN, *alt.* *Fri.* SF. Family SD, Legion Hall, Lake Ave. 7:30. Jack Reeve, *ME 6-2808-W.*
 MOUNTAINVILLE, 1 & 3 *Fri.* SR. Promenade Club of Tewksbury, Phil Bartholomew's Barn. A. J. Darlson, *CAhion 161-J-5.*
 STANTON, *Fri.* SB. Grange Hall, Ed Porter.

Saturday

BLOOMFIELD, *Sat.* SB. Hill Top Barn, 1640 Broad, 8:30-12:30. Jim Flammer. *John Jacobs, ED 8-8949.*
 BOONTON, *Sat.* SB. Hobart Marshall.
 MARCELLA, *Sat.* SB. Fred James.
 METUCHEN, 2 & 4 *Sat.* SRF. County Promenaders, Reformed Ch., 150 Lake Ave. Geo. & Eileen Swanick, *MEtuchen 6-1492-M.*
 PLUCKEMIN, *Sat.* SB. Ed Porter.
 SPRINGFIELD, *Sat.* SB. Ed Hill.

NEW JERSEY—South

AUDUBON, *Mon.* SR. Audubon Squares, Amer. Leg. Hall, Graysbery Ave. 8:30-11. Ralph Epperson. *Bill Maines, Lincoln 7-0724.*
 *AUDUBON PARK, 2nd *Wed.* SF. Park Promenaders, Comm. Hall, Ralph Epperson. *Lincoln 7-3516.*
 AUDUBON PARK, 4th *Wed.* 1&3 *Sat.* s, Park Promenaders, Comm. Hall, Mack Hammond. *Eleanor Molloie, Lincoln 7-4590.*
 CAMDEN, 2nd *Mon.* SF. YWCA. 565 Stevens St. May Sharp. *Doris Hayman, W'oodlawn 3-7614.*
 CAMDEN, 4th *Thu.* SF. YWCA, 565 Stevens St. May Sharp. *Doris Hayman, W'oodlawn 3-7614.*
 *ELNSBORO, *irreg.* *Thu.* SR. P.T.A., Fire Hall. Charles Wilson. *Woodstown 711-R2.*
 *GIBBSTOWN, *alt.* *Sat.* s. Hoop & Hollow, Fire House. *R. Schuler, Pennsgrove 134-J.*
 *GLENORA, *alt.* *Sat.* s. Piney Holler Club, Fire Hall. *Mrs. Robertson, B'lackwood 8-0305M.*

*Groups with this mark require that you *contact by telephone first.*

DANCE DIRECTORY

*HADDONFIELD. *alt. Fri. s.* Rancho Squares. Grace Epis. Ch. F. Seidemann, *Collingswood 5-4614W.*
 HADDON HTS. *4th Sat.* Fathers' Ass'n, Glenview Sch. Clarence Fish, *Collingswood 5-4928W.*
 *HURFVILLE. *alt. Fri. sr.* Denim & Calico, Grange Hall. R. M. Dixon, *Collingswood 5-6935W.*
 *HURFVILLE. *alt. Fri. s.* Wenonah SD Club, Grange Hall. John Zagoreiko, *Woodlawn 4-3515.*
 *MANNINGTON. *irreg. Fri. sr.* 4-H Club, Mannington Sch. Charles Wilson, *Woodstown 711-R2.*
 *MICKLETON. *1&3 Fri. s.* Swinging Squares, Little Red Sch. Hse. Mrs. Swed, *Paulsboro 8-1970J.*
 MOORESTOWN. *2&4 Wed. F.* Burlco FD. Comm. Hse. George C. Weber, *Dudley 7-0626.*
 MOORESTOWN. *1 & 3 Mon. SF.* Moorestown SD Club, Community House. Bill McIlvain & Howard Ringholm. Howard Shinn, *Moorestown 9-1453J2.*
 *MOUNT EPHRAIM. *2nd Mon. sr.* Circle 8 SD Club, Legion Hall. Gil Osler, *Timber Creek 2-1424.*
 *MOUNT EPHRAIM. *4th Thu. sr.* Circle 8 SD Club, Legion Hall. Gil Osler, *Timber Creek 2-1424.*
 MULLICA HILL. *Alen. sr.* Mack Hammond Squares, Oasis. Mack Hammond, *WEnonah 8-0213W.*
 MULLICA HILL. *2&4 Sat. sr.* Mack Hammond Squares, Oasis. Mack Hammond, *WEnonah 8-0213W.*
 *PENNSAUKEN. *SF.* Old Timers SD Club, Delaware Gdns. John Bauer. Don Pratt, *WO 3-8000.*
 *SHARPTOWN. *alt. Fri. sr.* Woodstown SD Club. Charles Wilson. K. S. Smiley, *Woodstown 275.*
 SWEDSBORO. *alt. Tue. SF.* Pioneer Club. Woolwich Hall. 8:30-11:30. Charles Wilson. Charles Gill, *SWedesboro 7-0534.*
 SWEDSBORO. *occ. Fri. SF.* Pioneer Club. Woolwich Hall. 9-12. Chas Wilson. Cbas. Gill, *SW 7-0534.*
 WEST COLLINGSWOOD. *Thu. SF.* Square Circle Club, Fire Hall. John Lowe, *Timber Creek 2-3923.*
 *WOODBURY. *Thu. SF.* Sq. Circle Club. Hoedown Hall, 500 E. Red Bank. T. McGoldrick, *TI 2-1083.*
 WOODBURY. *Fri. sr.* Hoedown Hall, 500 E. Red Bank Ave. Charley Thomas, *WOodbury 2-1990.*
 *WOODBURY. *alt. Sat. SF.* Belles & Beaux, Parish Hall. J. Costner, *GLoucester 6-2178.*
 *WOODBURY HEIGHTS. *1&3 Sat. SF.* Buttons & Bows, Fire Hall. W. Thiede. Ed Layton, *WO 2-1096J.*
 WOODSTOWN. *1&3 Sat. sr.* Silver Slipper Club, Avis Mill Rd. Charles Wilson, *Woodstown 711-R2.*
 WOODSTOWN. *2 & 4 Sat. SF.* Haylofters, Grange Hall 9 p.m. Charles Wilson, *Woodstown 711-R2.*

NEW YORK—New York City

BRONX

1,3&5 *Sun. s.* YMHA, 1130 Grand Concourse, nr. 167th St. 8-11. Norman Forghash.

MANHATTAN

Mon. Riverside Ch., 122nd St. & Claremont Ave. 8-15.

Tue. F. Workshop Class. FD House, 108 W. 16th.

8-11. Michael Herman, *WAtkins 9-0644.*

Tue. F. Cosmopolitan FD Group. Joan of Arc Jr. HS,

154 W. 93rd. 8-11. Eugene Tso, *MO 3-7162.*

Wed. SF. McBurney Y, 227 W. 23rd. Artie Palacek.

Wed. s. West Side YMCA, 5 W. 63rd. 8-11. Tom

Stewart.

Wed. F. Beginners' FD Class, FD House, 108 W.

16. 6:15-8. Michael Herman, *WAtkins 9-0644.*

Wed. F. Intermediate FD Class, FD House, 108 W.

16. 8:15-11. Michael Herman, *WAtkins 9-0644.*

2&4 Wed. SF. YWCA, 53rd & Lex. Ave. Dick Kraus.

Thu. (except 2nd.). SCF. FD House, 108 W. 16.

8-11. Reuben Merchant. M. Herman, *WA 9-0644.*

Fri. s. Washington Irving H. S., Irving Pl. & E.

16th St. Rose Zimmerman.

Fri. F. Cosmopolitan FD Group. Joan of Arc Jr. HS,

154 W. 93rd. 7:30-10. Eugene Tso, *MO 3-7162.*

Fri. F. Beginners' FD Class, FD House, 108 W.

16. 8-11. Michael Herman, *WAtkins 9-0644.*

Sat. (s). Folk Dance Class, Wash. Irving H.S.,

Irving Pl. & E. 16th St. 8 p.m. Murray

Sherman.

Sat. (s)CF. FD Party, FD House, 108 W. 16th. 8-11.

Michael Herman, *WAtkins 9-0644.*

STATEN ISLAND

*1&3 *Tue. s.* Adult Educ. Class. Hi.Sch., Totten-

ville. 7:30-9:45. Beulah Samec, *Honeywood 6-0618.*

*1&3 *Thu. s.* Suburban Square Set, Emmanuel Luth.

Ch., Richmond Ave., New Springville, Beulah

Samec, *Honeywood 6-0618.*

1st *Fri. s.* Children's Group, Huguenot Ref. Ch. 7:30.

Beulah Samec, *Honeywood 6-0618.*

*2nd *Fri.* Officers' Club, Marine Hospital. 8 p.m.

*2&4 *Sat. s.* Richmond Dancers, Emmanuel Luth Ch.,

Richmond Ave., New Springville, John Carroll &

Beulah Samec, *Honeywood 6-0618.*

PENNSYLVANIA—Philadelphia City

Mon. s. YMCA, Central Br., 1421 Arch St. Chris

Sanderson, *YMCA, Prog. Ofc., Rittenhouse 6-8100.*

Mon. SRF. Beginners, Mid-city YWCA, 2027 Chest-

nut St. 7-8. Marie Schmidt. Miss Ebne, *RI 6-1590.*

Tue. F. Holme Sch., Academy & Willets Rds., 7:30-

9:30. Rosalie Rosner, *DEwey 4-7309.*

Tue. or Wed. s. Junto Classes, Junto House, 12th

& Walnut Sts. Chris Sanderson. *MARket 7-3080.*

Wed. sr. SD Roundup, Mid-city YWCA, 2027

Chestnut St. 8-11. Charles Wilson. Miss Ebne,

Rittenhouse 6-1590.

3rd *Wed. F.* Folk Leaders Council of Phila. Area.

Int'l. Inst., 645 N. 15th. Elba Gurzaw, *DAven-*

port 4-1250.

**Thu. SF. U.* of Pa. Christian Ass'n, 36th & Locust

Bob Mather. *Bob Anis, EV 6-0100/1078/1079.*

3rd *Fri. SRF.* Briar Hoppers, Smith's Playground,

Fairmont Pk. May Sharp, *Timber Creek 2-1191.*

irreg. SRF. Amer. Youth Hostels, Ofc., 3rd fl., 1320

Race St. 8:30-11:30. *AYH, Rittenhouse 6-9926.*

PENNSYLVANIA—Philadelphia Area

Monday

KULPSVILLE. *Mon. sr.* Intermediate Class, Mac's

Barn. 8-11. Mac McKenrick, *Lansdale 6468.*

FORT WASHINGTON. *1&3 Mon. SRF.* Jarrettown S&C

Club, Grade Sch., Prospect & Madison Aves.

8:30-11. John Fisher. *Linwood Grub, Ambler 0597J.*

PERKASIE. *2&4 Mon. SRC.* Pairs 'N Squares Club,

Brotherhood Hall, Main St., S. Perkasie. 8-11. Cliff

Brandel. *Clate Pritchard, Perkasie 4610.*

Tuesday

*KULPSVILLE. *Tue. sr.* Adv. Class, Mac's Barn. 8-11.

Mac McKenrick, *Lansdale 6468.*

Wednesday

FAIRVIEW VILLAGE. *Wed. s.* Assembly Hall, Route

363, east of Germantown Pike. Fred Mayers. *How-*

ard Beam, Norristown 5-9206.

GLENSIDE. *Wed. SF.* Tyro Squares, Beginners, Aca-

demey Theatre Arts. Ken Gray. *Micheal Gradess,*

Ogontz 2900.

Thursday

ABINGTON. *2&4 Thu. sr.* ABC Group, N.E. YMCA,

555 Adams Ave. 8:30-11:30. Jake Geiger & Roy

Willard, *Ogontz 7201.*

KULPSVILLE. *Thu. sr.* Beginners' Class, Mac's Barn.

8-11. Mac McKenrick, *Lansdale 6468.*

Friday

*COLLINGDALE. *1st. Fri. SF.* Shooting Star SD Club,

Fire Hall No. 1. *Earl Phillips, SUNset 9-7723.*

*ENFIELD. *1st Fri. SF.* Shout-N-Shuffle Club. Enfield

Sch. Ken Gray. *Henry de Jongh, WH 8-0760.*

*NEW HOPE. *4th Fri. SF.* Teenage Club. Consol. Sch.

Mac McKenrick. *Foster Davis, New Hope 2358.*

ROSE VALLEY. *Fri. or Sat. SF.* Rose Valley SD Club

Old Mill. 9-12. Bill Hunn. *Fred Edelmeier,*

MEdia 6-3570.

SKIPPACK. *2nd Fri. SF.* Lochwood RD Class. Loch-

wood Barn. Bill Johnston, *Center Point 3086.*

SKIPPACK. *4th Fri. s.* Lions Club, Fire Hall. Gene

Pulcher, *Center Point 3697.*

SKIPPACK. *4th Fri. SF.* Lochwood RD Club, Loch-

wood Barn. Bill Johnston, *Center Point 3086.*

*WALLINGFORD. *alt. Fri. SF.* Comm. Art Ctr. Bob

Mather. *Marian Fredenthal, MEdia 6-1739.*

WORCESTER. *1st Fri. sr.* Community Hall, Valley

Forge Rd. & Skippack Pike. Bill Johnston, *Center*

Point 3086.

Saturday

*ALDAN. *2&4 Sat. sr.* Club Sashay. Providence Rd. &

Woodlawn Ave. Cliff Brandel, *SHERwood 7-7126.*

*GLENSIDE. *2&4 Sat. SF.* Ogontz SD Club, Academy

of Theatre Arts, Easton Rd. & Mt. Carmel. Ken

Gray. *Carlton Jones, Ogontz 9809.*

KULPSVILLE. *2&4 Sat. sr.* Squareanaders, Mac's Barn.

Mac McKenrick, *Lansdale 6468.*

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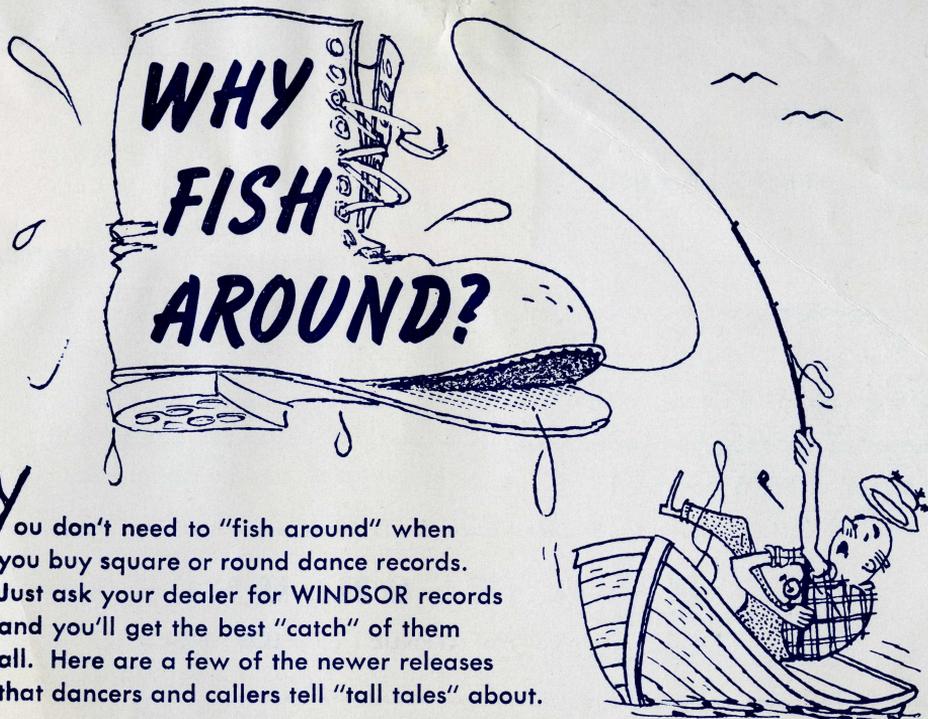
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DON'T FORGET, the only Summer School sponsored by American Squares Magazine this year is the Kentucky School, at Hazel Green Academy, Hazel Green, Kentucky. There will be two separate five day sessions, each a complete course in itself. The first week begins August 22nd and the second on August 29th. For further information write to the Registrar, Miss Shirley Durham at 523 West Hill Street, Louisville 8, Ky., or write us.

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